

CURRENT NEWS OF ART AND THE EXHIBITIONS

THE "first appearances" of Childre Hassan and Frank W. Benson as etchers during the past week emphasize anew what has already been remarked in these columns, the increased interest in etching as an art. This enthusiasm is not only true of America but of England and the continent and it can only be looked upon as a sign of the revival of the art of such widespread movements as the great new etchers are sure to bring.

Mr. Hassan is showing seventy-five etchings in the galleries of F. Keppel & Co., most of which were made during the past summer. Here and there

most exquisite lace that once belonged to Marie Antoinette, a large collection of white embroidered fichus of a design that has not been seen here previously; many Spanish mantillas, and even entire lace dresses.

One of these dresses was a Spanish lace overdress of the veritable Goya period, of the style that, it is said, is shortly to be the fashion of the present; and another is a lace overdress that was made for the Princess Charlotte, the daughter of George IV., and it was actually worn by her as an infant. This lace gown of Princess Charlotte's came from the celebrated Hulton collection.

The fans are of many styles and often they have novel features. One

graph, which has been owned by the Brooklyn Museum for several years. As an author Mr. Pennell's name is distinguished for his splendid biography of Whistler, which was written in collaboration with his wife, Elizabeth Robbins Pennell, whose fame as an authoress and art critic rivals his own. Aside from the Whistler biography, he has written many books, including a number in which Mrs. Pennell has collaborated, the latter being generally works of travel, illustrated by himself. Other works from his own independent pen have been devoted to the graphic arts. One of his latest books, "Picturesque Philadelphia," was published about a year ago by Lippincott. Not the least of

his distinctions is that he was the discoverer of the genius of Aubrey Beardsley.

In spite of his long residence in London and in foreign countries this artist is a genuine American, of Quaker parentage. The following is a brief skeleton biography of his art career, including a list of some of his distinctions, aside from those already mentioned: Born in Philadelphia, Pa., July 4, 1860. Pupil of the Pennsylvania Academy of the Fine Arts and Pennsylvania School of Industrial Art. Member of the National Academy of Design, New York; National Institute of Arts and Letters; Art Club of Philadelphia; Interna-

tional Society of Painters, Sculptors and Gravers, London; the Royal Society of Painter-Etchers, London; Societe des Peintres-Graveurs, Paris; president of the Benefield Club, London, &c.

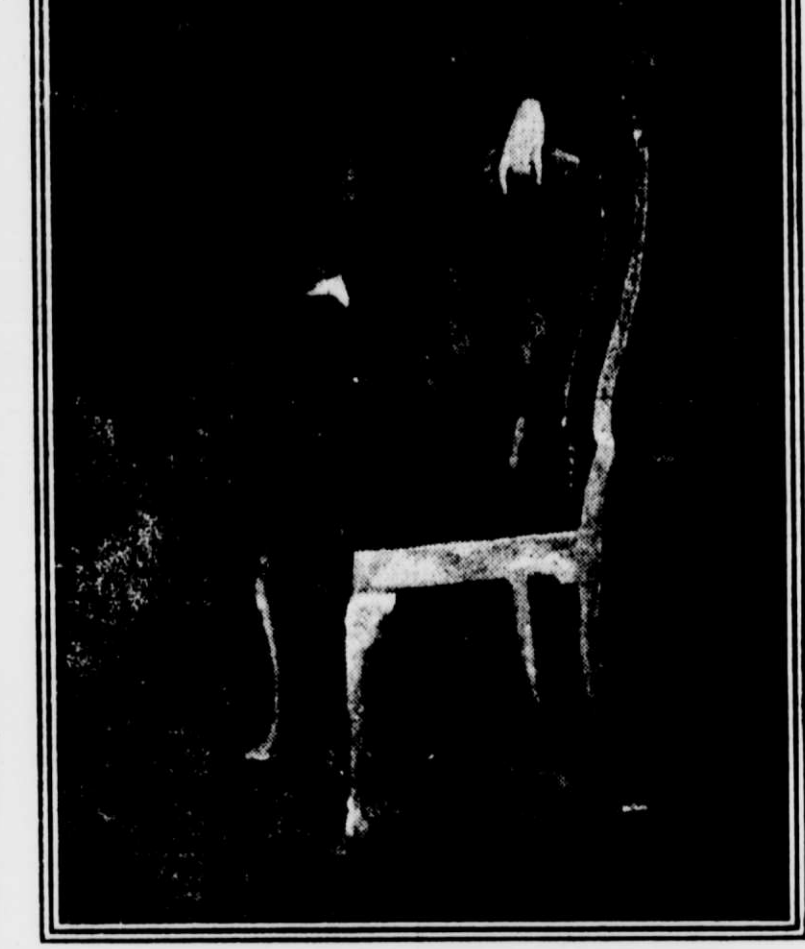
Among the almost innumerable contributions of Mr. Pennell to magazine literature his latest may be mentioned as being in Scribner's Magazine for December, 1915. It is entitled "Wonder of Work." The general scope and purpose of the Brooklyn exhibition is to illustrate the controlling idea of this article, and this controlling idea is suggested by its title.

The Chinese and other Oriental art

their club house, 294 Lafayette avenue, Brooklyn, a collection of pencil drawings and thumb box sketches by James P. Haney, director of art in the high schools of the city. The pencil drawings number nearly a score, and illustrate the direct and forceful handling which has been so strongly advocated by the draughtsman in his talks to the art teachers of the city. The simple treatment of complicated rock and water masses without the use of a cross-hatched line is one of the most interesting phases of Mr. Haney's technique. Most of the drawings are of the downs and headlands of the Maine coast, the sketches ranging from sunlit groups of fishermen's



"Morning," etched by Frank W. Benson. On exhibition in the gallery of Kennedy & Co.



Portrait of Mrs. Walter Milliken by Ruth Bobbs. On view at the MacDowell Club.



Beach Scene, Gloucester, by Martha Walter. On exhibition in the Reinhardt Galleries.

In his plates one encounters reminiscences of the habits of one who has worked long with the brush, but for the most part the artist has shown a surprising aptitude for the effects that are peculiar to etching. He is also, it appears, a good printer, and already shows both ingenuity and fastidiousness in his choice of paper. The charming plate of the old "Cob House," for instance, has been printed on a leaf from a parson's Bible. The scriptural texts are printed in a single narrow column and the blank space that is now adorned with Mr. Hassan's print was really intended for the parson's sermon.

Mr. Benson shows about fifty etchings in the galleries of Kennedy & Co., all upon the subject of ducks and duck hunting. Some wash drawings of wild fowl that had previously been exhibited are being shown at the same time, and it is a further significant fact that the etchings outrank in artistic value the wash drawings. They hang together from the point of view of composition and are more complete. Both of these exhibitions will be reviewed at greater length in next Sunday's Sun, in a supplement in which etchers and etching will figure largely.

Miss Ruth Bobbs is the most direct and fearless painter among the women artists who form the present group in the MacDowell Club gallery. She would, one imagines, rather be forever than right. Few of her portraits are true in proportions and she exaggerates so frequently the length from the shoulders to the waist in her figures that the falling would appear below a habit of vision that the painter has drifted into. There is a tendency also to put down broad masses of the individual colors just as they come from the tubes.

Nevertheless her figures stand out upon the walls of a picture gallery, and that is a merit. She also catches an attitude. When asked years ago to paint a portrait of her father, she painted a portrait of the soul she will find as deep an impression upon her followers without to constant a use of the loud colors.

Chafed as Miss Bobbs is in tackling any subject, it is noticeable nevertheless that her greatest freedom is displayed when she paints portraits of members of her family. This trait is a very natural one in bold brush strokes. It has even been remarked that she is a personage than the great William M. Chase. It is true even of her portrait of her father, which is a portrait of a man who is himself a famous lithographer, Mr. Charles F. Keppel.

Miss Maclilla Brownell exhibits some clear oil still life and Mrs. Sarah Noble does some Californian landscapes. Others taking part are Eugene M. Heller, Ava de Laguerre, Josephine M. Lewis, Antoinette de Forest, and Heppie in Earl Wicks.

The galleries of Charles of London have arranged an exceedingly interesting exhibition of rare old laces, some of which have been made in this country by Arthur Backhouse, the exhibition opens to the public tomorrow.

One of the rarest of the laces is a Brussels in which the design of Jacob is the subject of the lace. With the altar, the fagot, the sheep, the goat, the goat with his horns bleated in the bushes and finally the peering angel arriving through the sky, all faithfully portrayed by the needle.

of ivory sticks has a tiny telescope concealed in its centre, and the user can scrutinize distant people without himself seeming to be looking. Another is of lacquer and a sort of infrequently seen. Other items in the collection are a silver tabernacle from Seville, hanging lamps of silver, old books of Spanish genealogy on vellum with miniatures, and old velvet and damasks.

In response to a petition from thousands of San Franciscans, endorsed by leading clubs in and around San Francisco, the directors of the Panama-Pacific Exposition have decided to keep the Fine Arts Palace open until May 1, 1916; retaining on exhibition all of the works which it is not obliged by previous arrangement to return, and supplementing the exhibition with other works to be secured.

The sales of modern art from this exhibition now amount to over \$200,000, of which 75 per cent. is American. It has been contracted to deliver the works that have been sold in December 15.

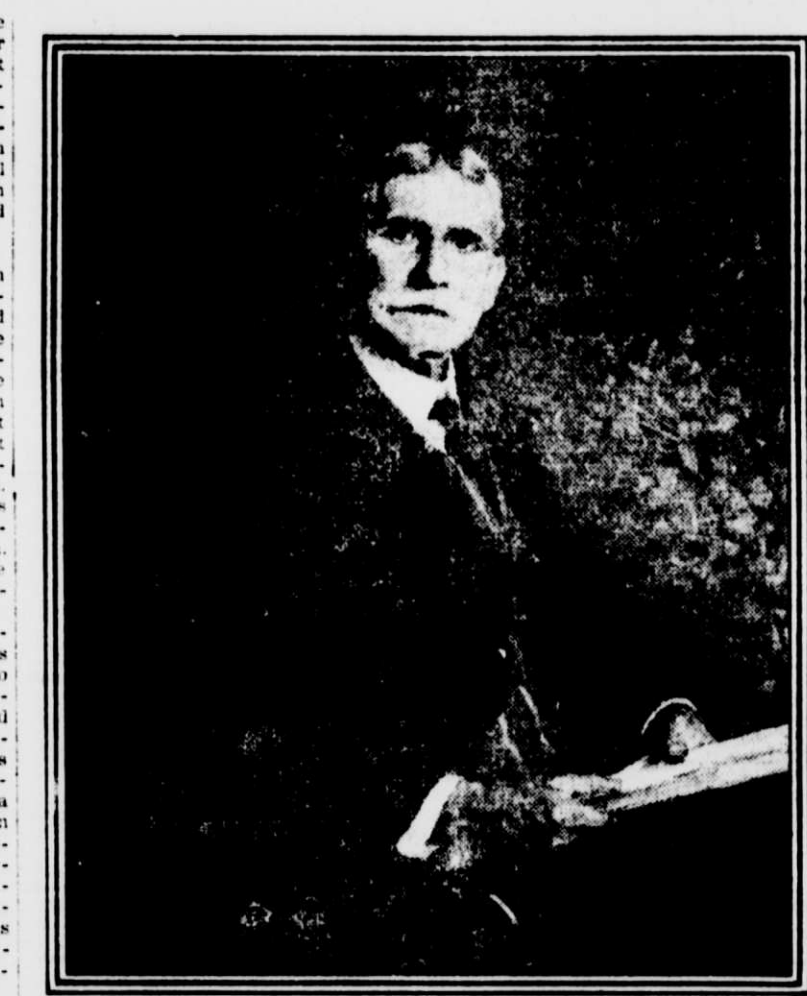
Paul W. Bartlett, the sculptor, is interested in the scheme of making this exhibition important, and will come to New York in the effort to secure additions and replacements for it, and may be addressed at the Hotel Vanderbilt on December 8. Mr. Bartlett is of the opinion that this present movement means the establishment of a large permanent art gallery in San Francisco, and as there is a large public subscription being raised to purchase works of art, he believes it indicates the establishment of an art center upon the Pacific coast. Shipments of works of art intended for the exhibition should leave New York by December 15.

An exhibition of seventy-nine etchings, lithographs and drawings by Mr. Joseph Pennell will be opened by the print department of the Brooklyn Museum on Tuesday, December 7, and will close after January 2. Many of the exhibits will be shown for the first time, including seven etchings of the "New York Series." No general showing of Mr. Pennell's work has been seen in Greater New York since 1911. Exhibitions of a character similar to the present one in Brooklyn, however, have been recently held in Minneapolis and in Chicago, in addition to the very important showing at the San Francisco Panama exposition.

The Brooklyn catalogue mentions the following numbers of exhibits in the series heretofore listed: "American Series," 9; "Philadelphia Series," 1; "New York Series," 15; "Chicago Series," 3; "Pittsburgh Series," 6; "Minneapolis Series," 6; "Panama Series," 3; "English Series," 8; "Belgian Series," 8; "Dutch Series," 1; "German Series," 17; "Italian Series," 4; a total of 79. Of this total 34 are etchings, 25 are lithographs and 20 are drawings.

Mr. Pennell is one of the foremost American etchers, and his international standing and reputation are quite equal to that which he enjoys in this country. It is safe to say that no important international exhibition of black and white has been held in Europe in recent years in which he has not figured in the list of jurors. He was, for instance, a member of the jury at the International Exhibition of 1911 in Rome, and a member of the jury at the very important Leipzig Exhibition of Graphic Arts in 1914. He was also a member of the jury at the early part of 1914, where his own works were also well shown. Many similar appointments in this country might be mentioned, among others that of chairman of the jury on black and white at the exhibitions of St. Louis and San Francisco.

Among many other official tributes to his own work as an artist may be mentioned a purchase made by the Italian Government in 1911 of his complete list of works; a similar purchase of a complete series was made by the City of Venice for its Municipal Gallery; a similar purchase was made by the City of Barcelona; the National Gallery at Buenos Ayres has a collection of his works, and among the many collections in the museums of the United States may be mentioned the entire set of his Panama litho-



Portrait of Dr. Tarleton H. Bean by Caroline Bean Blommers. At the MacDowell Club.



Reading in Bed, etching by Childre Hassan. At Frederick Keppel & Co.'s gallery.

CONCERTS--RECITALS--NOTES OF MUSIC

(Continued From Sixth Page.)

afternoon's performance. Mr. MacMillen will play the solo part of the Symphony Espagnole, by Lalo, for violin and orchestra.

Mr. Strinsky's programme for the pair of Philharmonic concerts, next Thursday evening, December 8, and Friday afternoon, December 9, will present the Brahms overture to "Egmont," Brahms's second symphony, Schubert's new tone poem, "Symphony of the Ocean," Dvorak's scherzo "Capriccio," and Liszt's symphonic poem, "The Battle of the Hun." For orchestra and organ.

The young Russian composer and pianist, Leo Ornstein, will give a recital of modern and "futurist" music at the Cort Theatre this afternoon. His programme includes as chief novel features two works by Yannis, Carl Scott's sonata, op. 66, Ravel's "Oiseaux Tristes," and "Sonatina," and "Almeria," by Albeniz.

At her concert on Tuesday afternoon in the Lyceum Theatre, Yvette Guilbert, whose interesting art has not been heard here for the past seven years, will sing French songs that are said never before to have been heard by any public. These chansons are the result of over twenty years' research in the libraries of France. Mme. Guilbert will be assisted by the Trio de Lutece, George Barrere, flute; Carlos Salzedo, harp, and Paul Kerec, cello.

A new quartet in A major, opus 37, by David Stanley Smith, assistant professor of theory at Yale, will be heard for the first time in New York at the second concert of the Kneisel Quartet at Carnegie Hall on Tuesday evening, December 7. This is the second quartet by this composer to be played by the Kneisels, the former one having been brought forward in 1912. The programme will open with the Brahms sextet in G major, opus 36, in which Josef Kneisel, violin, Leo Schull, cello, will be the assisting artists. The closing number will be the Schubert quintet in C major for two violins, viola and two violoncellos, opus 163.

At the first concert during the present season of the Oratorio Society on Wednesday evening, December 8, at Carnegie Hall, Enrico Bossi's "Joan of Arc" will be heard for the first time in America. The work consists of a prologue and three scenes for solo voices,

sonata, "The Musical Offering," in C minor, for flute, violin and piano, first time, Bach; sonata in G minor, for flute, violin and piano, first time, Gluck; and sonata in A major, Cesar Franck.

Ignace Jan Paderewski's first recital of the season, which will be given in Carnegie Hall Tuesday afternoon, December 7, is under the auspices of the Society for the Prevention and Relief of Tuberculosis. His programme comprises Schubert's fantasy, opus 13, short pieces by Couperin and Liszt, Schumann's "Etudes Symphoniques," a Chopin group and one of Liszt's Hungarian rhapsodies.

Nicolas Rivera, at his violin recital in Aeolian Hall on Tuesday afternoon, will play the D minor sonata of Locatelli, with organ and piano accompaniment; Romance, opus 2 of Rivera; "Balade et Polonaise," by Vieuxtemps, and pieces of Louis Couperin, Tchaikovsky and Kreisler.

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mixed chorus, male chorus, boys' choir, orchestra and organ. The soloists will be Mme. Marie Sundt-Juss, Rose Bryant, Mrs. Grace D. Northrup, Morgan Kingston and Clifford Cairns.

Percy Grainger at his piano recital in Aeolian Hall next Wednesday afternoon will offer a programme containing Bach's A minor prelude and fugue, two pieces by Debussy, Grieg's ballad, opus 24, two pieces by Albeniz and one "El Pelele," by Granados; a "Lullaby" from pieces by Couperin and Liszt, Schumann's "Etudes Symphoniques," a Chopin group and one of Liszt's Hungarian rhapsodies.

The following is the schedule of the concerts given free to the public by the People's Music League of the People's Institute in the public schools during the month of December. The concerts begin at 8:30 P. M.: December 8, Wednesday, P. S. 7, Manhattan, Chrystie and Hester streets; December 9, Thursday, P. S. 41, Manhattan, 35 Greenwich avenue; December 10, Friday, P. S. 4, Bronx, 173d street and Fulton avenue; December 10, Friday, P. S. 116, Manhattan, Thirty-second street, west of Second avenue; December 12, Monday, P. S. 170, Manhattan, 111th street, east of Lenox avenue; December 15, Wednesday, P. S. 53, Manhattan, Seventy-ninth street, east of Third avenue; December 15, Wednesday, P. S. 63, Manhattan, Fourth street, east of First avenue; December 16, Thursday, P. S. 1, Manhattan, Irvington, Ridge and Pitt streets; December 17, Friday, P. S. 11, Manhattan, 214 West Seventeenth street; December 17, Friday, P. S. 27, Manhattan, Forty-second street, east of Third avenue; December 17, Friday, P. S. 21, Manhattan, 101st street, between Spring and Prince streets; December 22, Wednesday, P. S. 39, Manhattan, 124th street, east of Third avenue; December 26, Sunday, Cooper Union, Astor place and Eighth street.

On Thursday afternoon, December 9, Heinrich Meyn, baritone, will present at his recital in the Princess Theatre a new song cycle now heard for the first time in this country by Hans Hermann, entitled "Singsprüche des Omar Khajlam" and songs with violin and cello obligato are also on the programme. Mr. Meyn will be assisted by Alois Trnka, violin; Marco Feyro, cello, and Francis More at the piano.

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unique recitals in the PUNCH and JUDY Theatre Tuesday afternoon, December 7. There will be songs in German, French, Italian and English; while several offerings, which proved especially popular at his recent recital, notably Carpenter's improving songs for anxious children, are to be repeated by request.

Isabel Hauser, pianist, and the Raskovsky String Quartet will be heard in Aeolian Hall Thursday evening, December 9, in a programme which consists of the quartet in A minor, opus 41, by Schumann; sonata for piano and violin, opus 40, by Beethoven; with movements: allegro, adagio, scherzo, allegro molto vivace, finale, allegro humoristico, and quieto, opus 12, by Vivaldi; and for piano, two violin, viola and cello.

At her violin recital on Friday evening, December 10, at Aeolian Hall, Emily Dreser will play a suite by Goldmark, Concerto No. 8 of Spohr, "Memento Mori," first performance in America, by Max Vogrich, and pieces by Sarasate and Gade.

For the benefit of the Jewish war sufferers, Minnie Elman will give a violin recital at Carnegie Hall on Saturday afternoon, December 11. Among the box holders are Mme. Alma Gluck, David Belasco, Percy Straus, Henry Flagler, Adolph Lewisohn, Mrs. Henry Seligman, Mrs. Benjamin Roeder, Mr. Elman will present a programme containing the Mendelssohn concerto, Wieniawski's "Faust" and transcriptions of "El Pelele" as chief numbers.

To the romantic composers, Schubert, Weber, and Chopin, the Russian pianist, Fritz Kreisler will devote his third recital in Aeolian Hall, Saturday afternoon, December 11. The Russian pianist's historical series is proving as popular in Boston and Chicago as in New York. The explanatory notes written by James Huneker have won special commendation.

On Saturday evening, December 11, Alice Sovereign, contralto, will give a recital in Aeolian Hall. Her programme consists of a variety of songs, including Irish, Italian and Greek selections. She will be accompanied by Richard Epstein.

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Fritz Kreisler will give a violin recital in Carnegie Hall Sunday afternoon, December 12. A number of new works appear on his programme, including pieces by Jodelsky and transcriptions of his own. His most important offering, however, will be Schumann's fantasy in C major for violin, op. 121.

Paderewski will give his only recital of the season in Brooklyn in the Academy of Music next Thursday evening, December 9.

a work which has been in part rewritten by Mr. Kreisler.

At the first concert this season of the Musical Art Society at Carnegie Hall on December 14, the chief novelty offered will be a setting of the Lutheran chorale, "Vom Himmel hoch, da komm ich her," by Karg-Elert. It is arranged for mixed chorus, solo soprano, boy soprano, boy choir, violin solo and organ. The solo part will be played by David Mannes who will play the violin solo part. Brahms's "Neue Lieder," two Russian songs by Glinka, Welsh songs by Hugh and G. Gervase, and French Christmas songs will also be given.

At his piano recital in Aeolian Hall Monday afternoon, December 13, John Powell will play a Chopin group, the Bach chromatic fantasia, opus 9, and the Beethoven sonata in E flat, opus 31, and the Brahms sonata in F minor.

Songs in Italian, French, German and English will be sung by Francis Rogers at his recital in the PUNCH and JUDY Theatre Tuesday afternoon, December 14. The baritone will be assisted by Isidore Luckson at the piano.

Willy de Sadler, a Russian baritone, will give his first recital here on December 14 at 8:15 P. M. at the Grand Hall. His programme includes numbers by Stradella, Schubert, Brahms, Massenet, Grieg and Tchaikovsky.

Mme. Julia Culp, the Dutch Roder singer, has arranged a very interesting programme for her first recital in Carnegie Hall on December 16. Among other numbers are two Dutch folk songs and three songs by the late Gustav Mahler. Conrad Ross will be the accompanist.

This Kneisel Quartet will give this season in Brooklyn under the auspices of the Institute of Arts and Sciences. The opening concert will take place on Thursday evening, December 9, and the programme will be made up of the Haydn quartet in D major, opus 20, No. 4; the quartet in F major by Maurice Ravel; a group of violinello solos by Mr. Wallace, who will show the movement from the Chaconne quartet No. 5 and the British folk music setting "Molly on the Shore" by Percy Grainger.

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